

Clothes that "Play a Part"

by Joel Feder



For Dainty Frocks as well as for Dainty Charm is Miss Julia Sanderson noted.

Stage Raiment Must Express Character, As Well As the New In Fashion - The Actress Dresses Her Part, Not Her Personality - Lovely Negligees.

HAVE you ever thought how important a part stage clothes play—almost as important a part as the actress who wears them? When the actress is not a star, or a leading lady with an individuality and a personality that have made themselves impressive, clothes are really quite as important as the woman herself; and many a stunning costume, worn by a rather insignificant actress, has lifted a stage part into prominence.

There have been certain productions, given without scenery, without artificial light effects, and with the players speaking their parts in ordinary, everyday raiment. Sheer force of good acting, the supreme art of dramatic expression have put these productions "across;" but the average playgoer likes to feast his eyes on beautiful stage settings and costumes. And above all, delights in stage garb that expresses the part it plays. What, for example, would Marie Odile be—wonderful as is the art of Miss Frances Starr—were the pathetic little novice armed in the Pompadour lace mantle in which the actress has been photographed for today's page, instead of the somber convent gown, cold and flat-heeled slippers in which little Marie Odile feeds her pigeons and mistakes her soldier for a saint? Would not something of the allurements of the convent maid be missing? Were Miss Phyllis Nelson Terry to portray poor "Trilby's" hypnotic trance and sing "Trilby's" song, garbed in the smart tailored suit she wears at rehearsal, instead of the entrancing stage costume, all shimmering gold and white, and with clinging, classic lines which enhance "Trilby's" loveliness and pathos tenfold, would we be so heartbroken over "Trilby's" fate?

The star of acknowledged reputation may be as arbitrary as her sweet will pleases about the colors she will wear—and the scenery must be painted to match; but lesser stars and leading ladies in general must yield to the mandates of the Powers-That-Be and wear what greater minds select as best for them. If the setting of a library scene is going to be tobacco brown, and it is decided that the ingénue who perches on the table to discuss matters of moment with her guardian, is to wear a frock in primrose and orange hues, her individual preference for baby blue which is more becoming—has not the slightest weight. Primrose dashed with orange she will wear, if the Powers-That-Be make up their minds to it; and the only thing she can do will be to use a "make-up" that primrose and orange will not entirely thrust into oblivion.

Girlish Frocks That Charm Fall To Julia Sanderson's Lot. In light opera, it is more easily possible for an actress—or a singer—to express her personality in her dress than it is in drama. In most of the modern light opera the star wears modish, fresh-from-Paris raiment, with a sprinkling of picturesque costumes to give character to the production. One of the light opera stars whose clothes behind the footlights always suit her own personality admirably, is Miss Julia Sanderson, who is opening the season with "The Girl From Utah," in which she achieved a phenomenal success last year. Miss Sanderson is a winsome little woman with a fascinating smile, a figure that is absolute perfection and a manner that is full of magnetic charm; and her stage clothes seldom approach the bizarre in too picturesque quality. They are usually clothes that any pretty girl might wear at any ordinary festivity and the debutantes flock to see Miss Sanderson and get ideas for new and alluring frocks—particularly dance frocks. Some very attractive sport clothes have been worn also by



Frances Starr in her Wonderful Pompadour Lace Wrap

American though she is, Miss Elsie Ferguson is the very Personification of French Chic

Miss Sanderson in the "Girl from Utah." One hardly knows whether to call the costume, of which a part is pictured, an afternoon frock or a sport frock, for it is a cross between the two; but at any rate it is worthy of detailed description. The plumed hat, shown in the picture, is an important part of this costume, and one gets just a glimpse of the bright colored, printed pussy willow silk coat, sleeveless, like a polo coat and opening like a waistcoat over the white silk shirt and skirt beneath. The skirt is of white broadcloth and is cut to imitate masculine trousers. That is, it has deep hip-pockets at either side and its lower edge, very full, is caught together between the ankles to give the bifurcated effect. With hands thrust deep into the pockets of this saucy skirt, and with merry face smiling provocatively beneath the rakish hat with its tassel that falls to the hip, Miss Sanderson is irresistible.

Always Chic Is Miss Elsie Ferguson. If there is one actress who always looks as though she had just stepped out of a Paris boudoir, that actress is Elsie Ferguson. An inimitable chic has this star and it would be difficult to say just how many hundred women go to her plays just to copy her stunning costumes. In the "Outcast" with which she will open the season this year, after its big success last winter, she has opportunity to wear several trim stage costumes and one entrancing negligee. Last winter the negligee was of cream lace and chiffon, and was adorable in a boudoir done in dull blue Chinese lacquer. In this act Miss Ferguson may be said to have established the chaise-longue in fashion. In her creamy negligee, posed against a black satin pillow, she was so exquisite that no woman could see her and not be inspired with an immediate longing for a chaise-longue cushioned in black satin.

Miss Ferguson is at her best in smart tailored raiment and usually wears several chic hats with perfect tailors and frocks. She is pictured in a fetching trotter frock of gunmetal and taupe satin with a delightful guimpe of handkerchief linen, which has a pert little necktie that will certainly become a winter fad. Her wide-brimmed sailor of velvet with edge of wired tulle is posed to show one side of the face and hair

and is worn with Miss Sanderson's own incomparable chic.

A Pretty Frock in "The Girl Who Smiles." Modern to the last degree, and daintily feminine too, is the frock worn by Miss Nathalie Alt in "The Girl Who Smiles." A frock it is which plays its part perfectly and at the same time perfectly expresses the personality of its charming wearer. The tunic is of plumed chiffon, over a short skirt of satin and the girde of satin with two hanging ends, gives graceful length of line. The gay velvet tunic suggests young girlhood, and the ruffled, swinging on narrow velvet ribbons gives a touch of demureness to the costume.

Miss Eleanor Painter Wears A Hoop. A hoop skirt frock that helped to establish this mode, was worn by Miss Eleanor Painter last spring. It was a darling of a frock, of dark tulle, gathered under a broad girde and distinguished by three wide cordings below the knee. A little bolero of dark chiffon, edged with dangling white chenille balls draped softly over a long-sleeved blouse of flesh-tinted chiffon and across the back of this blouse rose a high, roll-collared tulle tulle lined with flesh pink. With this

A Coiffure for the Play

THE mandate that hats must be removed in the theater has effected a change vastly for the better in feminine hairdressing. Women rebelled at first at having to remove their headcoverings, but gradually the custom has become established and now one's hat comes off, as a matter of course, the moment one sits down—before furs and coat are unfurled, if the play has already begun. No woman would dream of committing such a solecism as to retain her hat through a whole play, and if she did, her bad manners would speedily be brought home to her by the individual sitting behind; but seldom now do stony and antagonistic glances seek to annihilate the one who leans forward and whispers, kindly but firmly, "Would you mind removing your hat?" Instead, there is an instant response, "Oh, I forgot—pardon me!" and off comes the offending chapeau in a jiffy. Women

frock was carried a perfectly enormous muf made of corded chiffon and trimmed with black. Miss Painter, who sang the prima donna role in the "Lilac Domino" all last season, will appear shortly in a new opera, "The Princess Pat," Henry Blossom and Victor Herbert being the matchless combination that have produced words and music.

Trilby's Wondrous Robes. No gown worn on the Manhattan stage has been more impressively beautiful, more in keeping with the part it accompanied than the trailing costume of Miss Phyllis Nelson Terry in "Trilby." The statuesque beauty of Miss Terry is wonderfully set off by the stately gown with its classic lines, and the splendor of her robes makes the pathos of poor "Trilby's" plight infinitely more pathetic. The mantle of metallic tissue encrusted with jewels, falls straight from shoulder to floor and beneath is a classically simple slip of clinging, thin white silk, girdled at bust and hip with

do their hair carefully for an afternoon or evening at the play; every strand is in correct position, and at the back the coiffure is arranged even more fastidiously than at the front. Now and then one sees a well-mannered hand stealing up to adjust hair-pin or curl; and, en passant, this is the opportunity of opportunities to display a handsome ring or two.

Pinking Flesh Tinted Lingerie

BLUING white undergarments is a process familiar from time immemorial. No expert laundress would dream of omitting this important part of her labors; and all white wearables are immersed in bluing water before being put out in the sun to dry. But pinking flesh-tinted lingerie is a new idea and though the process



Short Skirt, Velvet Trim and Knitting Bag make Miss Nathalie Alt a Girl of the Period



Entrancingly Lovely as Hypnotized Trilby, is Miss Phyllis Nelson Terry

gold cords. The chaplet of leaves, defining the contour of the small, regally carried head is a notable item of this beautiful costume.

Martha Hedman's Gown Suits Her Decisive Personality.

Miss Martha Hedman has been called the most beautiful woman on the stage today. Her beauty is of the type that appeals to the soul and the intellect rather than the senses, though she has regular features, expressive eyes and a figure perfectly proportioned. Her poised, her sympathetic interpretation of emotion, her magnetism and her lovely, appealing voice cannot be forgotten by those who have seen her act, and in the new belated play, "The Boomerang," she finds fine opportunity for her talent and power of expression. The picture of Miss Hedman, presented today, shows how well adapted to her stately style is the rich wrap of brocade which falls from the shoulder to reveal an evening bodice of classic simplicity.

is a bit suggestive of dyeing, it is really no more a dyeing process than is the bluing procedure. There is on the market now, a fine powder of pinkish color which may be sprinkled in the last rinsing water; a pinch of the powder if lingerie is pale flesh-tint in color, a handful if the pink is of deeper shade. Silk woven articles of underwear are left to soak in this pink rinsing water a moment or two and are then wrung out and hung up to dry in the ordinary manner. The color will come out in the first washing, but the pink powder is supposed to be used every time the articles are laundered and it is perfectly harmless, having no deleterious effect on fine fabrics. Love-ly as pale pink crepe de chine and tricot lingerie is, the delicate tint is apt to become an unsightly drab after a laundering or two, and this new pink powder for the rinsing water will be appreciated by women who delight in the luxury of silken underwear.



The Costumes of Miss Martha Hedman Subtly Emphasize her Dignity, Forcefulness and Magnetic Charm

Miss Eleanor Painter as Just a Girl at Home

A REAL American girl is Miss Eleanor Painter, the sort of girl that America is proud to claim as typical of what American girls can be—and can do—when they choose to put their minds on it. The enchanting little singer and dancer who captivated big audiences throughout a whole season in the "Lilac Domino" is as captivating, as sprightly, as full of humor and good spirits in the home-light as she is in the limelight; and she is even more; she is a true little home woman, domestic to her fingertips, and as deeply concerned over the success of a mayonnaise—as in a wider sphere—she is concerned over the success of some stage effect that she helps to "get across."

In her Brooklyn apartment, Miss Painter, who lives very quietly and unostentatiously with her mother, makes it a practice to do a certain amount of housework each day. She believes in housework for women and can sweep, dust and even wash up the breakfast dishes without fear of spoiling her figure or her hands. The former she keeps in perfect condition by dancing and out-of-door exercise; to the latter she gives as careful and fastidious attention as any other dainty young woman who expresses perfect grooming to the last detail. Miss Painter has quantities of wonderful, naturally curly hair and every silky thread of it is kept as soft and lustrous as hair can possibly be. It is like the hair of a young girl in its soft fluffiness and its live quality; and indeed its possessor is not so far past young girlhood herself. In her fresh and winsome face time has, as yet, set no lines. "When I have wrinkles," laughs Miss Painter, "I shall certainly spend hours massaging them away. I believe in every woman's making the best of herself. But as yet—" And as yet, one is glad to agree with her, the massaging period is some time away.

Her ardent love of out-door sports, Miss Painter has undoubtedly acquired through constant association with her mother who has been her chum and playmate all her life. To him, also, she affectionately ascribes much of her

cross-saddle, and a very attractive figure she is, in her smart riding coat and high boots, strapped over knee-breeches.

Another accomplishment in the riding line Miss Painter possesses—an accomplishment shared by very few other women. She motorcycles. In this daring sport she revels while spending her summer vacations up on the shore of Lake Champlain, where she and her mother have a cosy bungalow; and after a thirty-mile spin on her snorting two-wheeled steed, Miss Painter comes in rosy-cheeked and ravenous, to do justice to her dinner.

She loves dogs just as she loves horses—like any other girl who is a thorough "good doggie" but her favorite dogs are big ones—collies particularly. "I had to learn to love Dachshunds," admits Miss Painter while on the dog subject, which she never tires of discussing. "While I was studying in Berlin I could never bear to look at the Dachshunds; they seemed to me deformed—like poor dorgies run over by automobiles and left flattened out in painful fashion. After awhile I learned to like the faithful Dachshunds; their really fine characteristics won me over you see; and now I think they make splendid pets—they are so affectionate, good-tempered and loyal."

About cats Miss Painter is less enthusiastic. "I loved a cat once," she says she remembers. "He came to our bungalow up at the lake and he was a pretty sick cat with a very sore tail. I mothered that cat, and nursed him till he was well. I made a pet of him and he followed me everywhere. I even had my picture taken with him. Then I had to come back to the city, and do you know, that ungrateful beast never betrayed the slightest evidence of missing me the least bit. No, I don't think cats have fine feelings—not the kind dogs have, anyway."

Miss Painter's vocation, as you know is singing. Her avocation, as perhaps you do not know, is dancing. She adores dancing and is an accomplished exponent of classic dances. Great as her success has been as singer and actress—and she has sung the title roles of "Madame Butterfly" and "Mignon" in Berlin and Covent Garden, as well as carrying through a triumphant season as prima donna in the "Lilac Domino"—she grows an equal success for her dancing and works hard all summer, between house, spent in out-of-door sports, originating new steps and poses in the dance chaiselongue. Small wonder that her figure is so girlishly slender and her movements so full of spirited grace.

To sum up, then, Miss Eleanor Painter is an all-around American girl, she works hard but finds time to play as well. She knows not the word "quit" and her enthusiasm and vitality are unbounded. She shows her Americanism too, in a tremendous fund of humor, and a wee bit of mischief at times.



Miss Painter Contents That The Very Best Sort Of Exercise Is To Be Had In Dancing.

success as a prima donna; and she insists that it was his first saved-up pennies, contributed long ago toward a fund for singing lessons, that gave her a start in her musical career. "Being brought up with a boy has made me a good sport—at least I hope it has," declares Miss Painter. And indeed, she is a good sport and, as her brother contends, simply doesn't know the meaning of the word "quit." Horseback riding is her favorite exercise, though she is an accomplished swimmer and goes in for other forms of out-of-door exercise when in the country. But in town—that is to say, in Brooklyn—horseback riding is her daily joy; and unlike most favorites of the footlights she is up betimes, to get in a brisk canter before the morning has lost its freshness. She rides in Prospect Park and is devoted to her horse. Miss Painter rides



The Coaxing Way Of This Little Singer—Together With A Bit Of Sarcasm—Has Just Persuaded The White Steed To Stand For A Photograph.